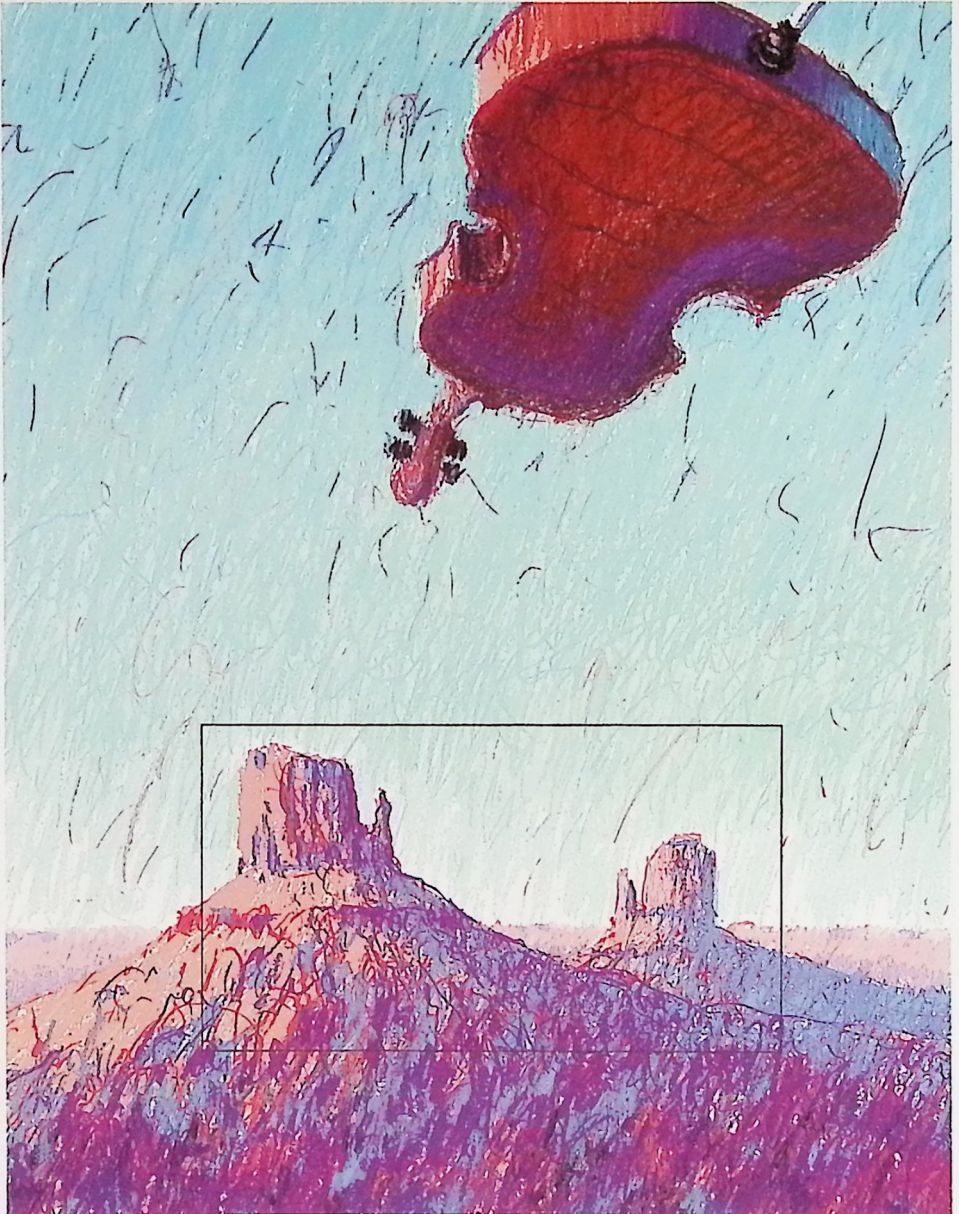


JULY 1992

Guide

TO THE ARTS



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JULY 1992

Guide TO THE ARTS



Oklahoma! will be presented by Rogue Music Theatre. See page 10.



The Palo Alto Chamber Orchestra performs its annual Ashland concert on July 6 at the Shakespeare outdoor theater.

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Front Cover: Untitled silkscreen by Bruce Bayard—promotional art for the Postcards and Print Impressions Exhibit, 1989.



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Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

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The sun was shining in Seattle on a day early this past May when the nation's public radio stations held their annual meeting. But it was a dark moment inside the hotel as stations learned that a set of proposed amendments to public broadcasting's federal financial reauthorization bill had been advanced by some members of the U.S. Senate. Unless public broadcasting agreed not to fight these amendments, it was likely that there would be no further action on the pending bill to reauthorize federal financial support for public radio and public television.

The amendments were offered with the stated objective of achieving "fairness, balance and objectivity" in public broadcasting's programming and with the note that the Corporation for Public Broadcasting (CPB) had existing statutory authority to assure that outcome. CPB is the agency created in 1967 to receive and distribute, all federal support for public broadcasting. Originally conceived as a "heat shield" to insulate public broadcasters from political interference by the federal government, under these amendments CPB would actually become the instrument of that interference.

The Board of Directors of CPB are appointed by the president and confirmed by the Senate. It is a Board which few would contend has, over time, been apolitical. Its history of public and private political imbroglios has occasionally made national press but consistently been the source of wary concern among public broadcasting stations. Several CPB Board members vigorously advanced the proposal that CPB should engage in content review of public broadcasting programming a few years ago, an effort which was defeated largely because Congress objected.

Now we have a small handful of senators who are holding the entire public broadcasting industry, and federal financial support for it, hostage over amendments which would impose much the same type of process.

Down the Slippery Slope

For the record the amendments would *direct* CPB to review and determine the balance and objectivity of all public radio and television programming broadcast over two or more stations anywhere in the nation regardless of whether federal or private money was used to create the programming. On a determination by CPB that overall balance was not achieved, CPB would be directed to use its federal funds to produce programming which, in CPB's view, redressed the imbalance. It is noted that CPB's findings are "advisory" to stations and that stations would not, under this legislation, be ordered to broadcast such programming. However, it should also be noted that CPB is the largest single source of funds to public broadcasters. When the person who signs your paycheck gives you some advice about how you're doing your job, what response do you tend to have?

Public radio debated this issue with little time available. The amendments were surfaced only hours before the annual NPR meeting began and the Senate's vote was scheduled two days after the NPR meeting ended.¹ None of the delegates ever even saw the text of the amendments when they voted. Yet the floor debate was clearly anguished. Stations hated these amendments because they thought they were intrusive, unworkable and would stifle discussion.² Bill Busenburg, Vice President for News at NPR, was very clear in his

¹ The Senate's vote was subsequently postponed and had not occurred at the time this column was written in mid-May.

² Excerpts from the debate are reprinted elsewhere in this month's *Guide*.

admonition when speaking to the NPR member stations: "What worries me about this is, what you have here is a government-appointed group reviewing and grading us about what is good and what is not good... This is not a small thing. And you don't where this will go. I feel like the people who are doing this have an agenda. This is very dangerous in my view."

*Under these
amendments CPB is
now obligated to
review content and
annually report to
Congress on its
findings.*

For years, as NPR has wrestled with tough financial issues, we have been told that news was the core of NPR's being, the absolutely most essential thing which NPR does. Yet, NPR management and the NPR stations decided to reluctantly accept these amendments in direct disregard of the News division's recommendations and despite what was clearly a desire on the part of NPR news to fight these amendments to preserve journalistic independence.

Even more paradoxically, this debate came less than 24 hours after public radio bestowed its highest honor, the Edward R. Murrow Award, so named because "Murrow was, above all, the spokesman for responsible, courageous and imaginative use of the electronic media." Can there be any doubt what Ed Murrow's advice to public radio would have been in this discussion?

By the time this column appears these amendments will probably have been enacted into law unless last minute appeals to sympathetic senators, includ-

ing Oregon's, have wrought some type of relief. If enacted, the damage these amendments wreak will be seismic and long term.

While the majority of the Congress appreciates and relies upon public broadcasting as a valued news source, a small handful of senators are exercising the politics of the tyranny of the minority. And most members of Congress, hearing that these amendments were "accepted" by stations, and billed as amendments designed to protect objectivity and balance in programming, will vote for them without really thinking about the path which they lead us down.

Or more likely the slippery slope upon which we now start to slide.

Under these amendments CPB is now *obligated* to review content and annually report to Congress on its findings. Should they go back to the political activists who initiated these amendments and say, "We listened and it sounds balanced to us" their hearing will be questioned—and they know that. So they will think twice before doing so. They will decide that some additional programming to provide balance is warranted, does no real harm, and will commission such programming.

While it has been widely misinterpreted, *station delegates actually voted in Seattle to seek specific protective language in legislative footnotes, rather than to endorse the amendments* (on the theory that the amendments were inevitable), because public radio couldn't survive without federal financial support. I thought that was a bad decision and pointedly said so. Our public responsibility, journalistic integrity, and self-preservation all clearly persuaded me that public broadcasting should forcefully oppose these amendments. One of the "defenses," which was mentioned by those who voted in favor of accepting this "deal," was that there were well more than 30,000 hours of annual programming which fell under the scope of this review and that the job could therefore not practically be accomplished. "Congress often legislates assignments which are impossible," said one soothsayer. "Eventually, either they'll figure that out or nothing will actually occur because the situation

is an impossibility."

Well, I think there's another scenario. A year or two from now CPB will have decided that public broadcasting's programming was insufficiently balanced on one or more key subjects. Remedial programming will have been produced. The same stations which rationalized

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their Seattle vote because "It wasn't the time to fight" or "The system won't work so why worry," will rationalize that "Maybe CPB is correct. Maybe we weren't adequately balanced" and will voluntarily broadcast the CPB-prescribed remedies because it's the easy thing to do. (And besides, if nobody broadcasts them, CPB will look foolish and no one wants to find out what CPB might do to us if we made them look foolish.) Some stations will be scandalized that all this is going on and they, and their licensees and listeners, will vocally and publicly (and properly) criticize the process. CPB will be enmeshed in defending its processes for determining imbalance and the remedies it develops. The press will pick up the story. Congress will get in the act. Fiscal conservatives will say: "Why should we use federal money to help fund something which can't get its act together and which can't deal with something as simple and American as 'fairness' in a clean,

honest fashion?"

Because public broadcasting is supposed to be politically neutral, it is by definition 'centrist' in its approaches. I realize that's a dangerous assertion because many listeners have already formed views about public broadcasting's political predilections. I can only tell you that, from this side of the microphone, when we get equal complaints from both sides we figure we're doing about what we should. And such is the case. So in this discussion, the center will increasingly become the object of scorn and controversy as it is attacked from the Left and the Right.

And maybe that's precisely what those few senators had in mind in designing these amendments. A few months ago I wrote about the tactics being used to sink the National Endowment for the Arts (NEA) and my fears that public broadcasting was headed for the same type of treatment. These amendments considerably advance such an agenda.

I understand the "vote" in Seattle. I don't agree with it and I don't accept it. In my own small way I've tried to do what I can since the vote to secure the defeat of any reauthorization bill which carries these amendments. Let's fight the battle now, clearly and openly. Perhaps I have more faith in our listeners, and our Congress than is warranted, but I'm troubled that this "deal" was accepted without full consultation with either constituency. I believe that this issue, squarely joined, would secure both public broadcasting's funding and its integrity. If it didn't, we shouldn't be receiving federal support.

What happened in Seattle is what occurred in Munich in 1938. It was appeasement—pure and simple. The short history of public broadcasting will not treat kindly our descent down this path, our tumble down the slippery slope of political intrusion.



Ronald Kramer
Director of
Broadcasting

NPR Conference

The annual Public Radio Conference was held May 2-6. This year's conference was in Seattle and a major topic of discussion was the then-recently proposed amendments to the reauthorization bill for federal financial support to public broadcasting. The NPR member stations and other interested parties discussed the amendments proposed by Senator Dole (R - Kansas) which related to a direction to the Corporation for Public Broadcasting's Board of Directors to serve as a board of review to determine the content and balance of certain public radio programming. The following is an edited transcript of portions of that discussion.

Excerpts from the NPR Annual Meeting of Members

Seattle, Washington, May 5, 1992

Mary Lou Joseph (NPR, Director, *National Affairs*): Any amendment that is written into statute that is as vague as this one is carries the potential risks of implementation. I can't tell you how this amendment will be implemented and I can't tell you what the outcome will be. But I can tell you that I believe there will not be an authorization bill unless we come to some agreement on this amendment.

Daniel Del Solar (KALW, San Francisco, CA): Under this amendment it's the political appointees who make this review?

Mary Lou Joseph: Under this amendment it's the Board of Directors of the Corporation, who are appointed by the president and confirmed by the Senate, who will be doing the annual review of programming. Yes.

Daniel Del Solar: And it is their political judgment that will be in effect as to what is Left or what is Right?

Mary Lou Joseph: Well, it's their political judgment taking into account the public and all of us. In order for this to work ... if we decide that we're going to go with this amendment, public radio and public television and all the national organizations and all the people who care about this industry will have to be

involved in the development of the process and implementation of this amendment. That's the key. If it's done properly, the risks are minimized. If it isn't done properly, the risks are enhanced.

Daniel Del Solar: Would you characterize this as the nose of the camel under the tent?

Mary Lou Joseph: Any time you take an authority and make it a responsibility, things change. You're making it an affirmative obligation where now they have the authority. I guess in all honesty I can't say that it wouldn't...

In the discussions at the table it is clearly not going to be additional reporting requirements for the stations. It is *not* balance and objectivity in individual programs. It is balance and objectivity across the whole spectrum of national programs and program services. And you as a station manager would not have any obligations under this amendment to defend any program choices you make to the CPB or to Congress.

Joanne Wallace (KQED, San Francisco, CA): If *All Things Considered* or *Marketplace*—if either is funded in part with federal funds—what is the role of the Corporation for Public Broadcasting in monitoring those programs?

Mary Lou Joseph: It's sort of inconceivable that they're going to look at 30,000 hours of radio programming. Take, for example, if *Marketplace* or *All Things Considered* did a series or a story on gun control and the Corporation looked across the program schedule and determined that a national program producer had done a series that the Corporation believed did not give ample opportunity to all sides of the issue but that *another* national program producer had addressed the same issues and had provided the balance then there is not a problem. If they look across and find that there is no balance then remedy is that they would let a contract or RFP from the national programming fund to a producer to produce a program that addresses the concerns that were not addressed across the program schedule in that series. They cannot tell you that you have to carry the program even if

you carried the original program.

It absolutely in no way alters the stations' responsibility and right to make programming decisions. They can advise you but they can't make you do anything.

Ron Kramer (*JPR, Ashland*): The definition of national programming impacted is not just programming produced by national folks. That is, all programs carried by two or more stations... So, our state programming, because it's carried by two or more stations licensed to two or more licensees, would fall under the definition of "national programming." Is it also correct that this amendment applies to all programming that fits that definition regardless of funding source?

Mary Lou Joseph: It's all national programming, regardless of funding source.

Anna Kosof (*WBGO, Newark, NJ*): You're doing a wonderful job and I don't think that's the issue. I just don't want to go into that good night sleep as quietly as we're going into this. I hear your advice. But if I hear you correctly we have no choice. They didn't ask us. But at the same time you keep talking about the climate of the country. Let us not forget the climate of the country. Nobody adds this kind of amendment just to add another couple of pages. They're doing this with a very clear intent and I think we should recognize that intent. Once we recognize that intent then I think we can fight it. We can deal with it. We can work with it and stop it each step of the way. I hear your assurances but I am afraid that I am much more alarmed than you are because I think that we are in a very conservative climate and this is not intended as innocently as you make it out to be and in fact—the small pot of national production money can be very strategically sent down in a difficult direction because indeed what public radio is about is balancing the rest of the radio system and that what we should be bracing for is a very difficult fight in the long run. I don't see that we can fight this based upon your recommendations and I think we're listening to you but I think there should be that little voice in the back of our head that this is the end of an era if this goes through because I just don't think that this is another innocent amendment that we're putting onto the table.

Mary Lou Joseph: Yes, we do have a choice. We can say no. I am very concerned about this amendment and if I

haven't articulated that let me do so now. I'm not naive. I know that there are members of the Senate who believe that this amendment will lead to more conservative programming on public radio and public television. I'd have to be stupid not to know that. I've been sitting through these discussions. I do believe, however, that this is a very small group. That is the agenda. Anna is absolutely right... There are risks in this amendment. There are big risks in this amendment. There are also big risks in not going with it. And that's what I hope I've conveyed to you. I am not thrilled with this. Doug Bennet and Dale Ouzts are not thrilled with this. They hate it as much as you do. But it is our collective judgment that, no matter how much we hate it, that the potential damage to the industry as a whole without this bill is so substantial that we think that if we can get the protections that we're working



Edward R. Murrow

on in the legislative history that we should go forward.

Dale Ouzts (*NPR, Board Chairman*): The Board met yesterday and one thing on which we were unanimous, and we're rarely unanimous, is that we hate this. We despise this. OK. I think Mary Lou's first comments when she goes back is that public radio hates this. And we're afraid of this... But on the other hand the analysis is that to try to get Congressmen to stand up on the floor and say "I'm in favor of localism but I'm against fairness and balance in programming"—has no effect. This is a very carefully crafted amendment. Now we know what it means. But it's a very difficult thing to defend in the way it's crafted... There may be a time when we have pick our fight and this may not be the time to fight.

Bill Buzenburg (*NPR, Vice President, News*): I appreciate the opportunity to

talk. Objectivity. We believe in fairness and balance. These are things we take very seriously. The question is who's determining that. We believe as journalists that we determine that. You could take a series on gun control and even in this room—wow!—who's going to say that was terrifically fair and balanced even though we worked very hard on that. Who could say ... you take a series on abortion. We took two things a couple of weeks ago on *All Things Considered* on abortion and timed them to within 15 seconds on pro and con and we got deluged by people who heard one side of it. So I don't think that anything we do, no matter what we do, we're going to get hit by it. And what worries me about this is, what you have here is a government-appointed group reviewing and grading us about what's good and what's not good... I just feel like any time you have the government making

What might Ed Murrow's advice be on the proposed Senate amendments to evaluate public broadcasting's objectivity? Here are some of his thoughts on earlier, similar situations...

“If an atmosphere is created in which dissent and independent individual thinking are penalized, the tendency of the citizen will be to avoid trouble. He can be safe on his job, enjoy the approval of his neighbors and be immune from misunderstanding and persecution simply by saying nothing. And if enough citizens say nothing the result is nationwide conformity. That may be pleasing to those who don't understand democracy or value it, but nationwide conformity means a static society, one that has lost the initiative to change itself. The only way such a static society changes is by the examples set or by the pronouncements made by those who have become self-appointed, fear-breeding arbiters of what is right and what is wrong.”

(*On receiving the Freedom House Award, June 28, 1954.*)

“Television, in the main, insulates us from the realities of the world in which we live. If this state of affairs continues, we may alter an advertising slogan to read: “LOOK NOW, PAY LATER.” For surely we shall pay for using this most powerful instrument of communication to insulate the citizenry from the hard and demanding realities which must be faced if we are to survive.”

“I am entirely persuaded that the American public is more reasonable, restrained and more mature than most of our industry's program planners believe. Their fear of controversy is not warranted by the evidence. I have reason to know, as do many of you, that when the evidence on a controversial subject is fairly and calmly presented, the public recognizes it for what it is—an effort to illuminate rather than to agitate.”

(*Speech to the Radio Television News Directors Association, October 15, 1958.*)

journalistic judgments about what we do, we are in trouble. There's a great difficulty. I know this group will make a decision and I know the membership will pass something. I don't want to say what you should do. I think you need to determine that. But I just wanted to register our great concerns in the news division about this. This is not a small thing. And you don't know where this will go. And I also feel like (as was stated) the people who are doing this have an agenda. And this is very dangerous in my view. [applause]

Joanne Wallace: I hope the NPR leadership understands the depth of concern about this among some of us. Those of us who are producers of news and information programming locally, and state information programming, those of us who are consumers of national news and information programming ... I think that the precedent on the federal level will be observed by people in our local jurisdictions and those of us who have any local funding at all will ten years down the road find ourselves experiencing the same thing on our state funding our local jurisdictions. I think this an extremely bad precedent.

Dale Ouzts: I don't know what part we don't understand. Yesterday in our briefing we indicated that we hated it, and hated it and hated it. I haven't run into any body who likes this. I don't know how else to convey to you how deeply we feel about it.

Daniel Del Solar: When we note here to accept the devil's bargain we will agree, forever and in public, that public broadcasting has not been fair because by agreeing to now implement a fairness or balance process means we implicitly give up our entire illustrious history of broadcasting. Since we have been public broadcasters, we give up to the tiny minority in the Senate who feel that we have not been fair. We have been fair. By allowing the adoption of this language by implication we say we have not been fair. I think that we should not agree to this piece of juicy red federal meat with a hook in it. The alternative is that we stand and fight now. The alternative is that we go back to our local people and say, we have been fair, haven't we? Tell your local congressman how fair we have been.

Dale Ouzts: If this were a high school debate, Daniel, and again—I hate it, I

hate it, I hate it—I could say, too, on the other side, yes, we have been fair so we don't care what kind of report they write. What are they going to find? This language has been there for 20 years. We have taken the money for 20 years under language which says that the CPB has the authority to determine objectivity and balance in the national programming. We have already taken 20 years of money that way.

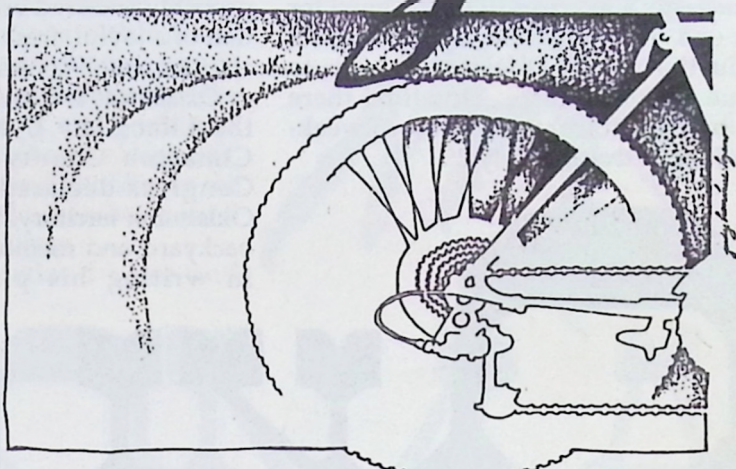
Daniel Del Solar: And therefore we need no additional language. The problem I have is who's going to be watching the watchers and who defines who the monitors are.

John Perry (WKSU, Kent, OH): We've had a relationship with Congress for a number of years and now Congress is saying, "Are you interested in a marriage but you aren't going to have a marriage without a prenuptial agreement? And unless we agree to at least enter into the prenuptial agreement—details to be worked out—there isn't going to be any marriage. It doesn't matter how the relationship occurred before. We can either accept or reject it. I call for the question.

Mary Lou Joseph: That the membership endorse the resolution that articulates our concerns that have been addressed here and that we work to see written into the legislative history—that there's no extension of CPB authority by this amendment—that nothing in this legislation changes the rights and obligations of the local licensees to determine what programming goes over the air. That CPB cannot require stations to aggregate NPAG's at the national level for the production of programming that they determine needs to be addressed and that CPB cannot require that stations use their NPAG's to purchase programming that has been produced as a result of this review. Nothing changes the rights and obligations of the stations at the local level.

Dale Ouzts: Everybody in the system who believes in this please raise your hand. That's a bunch plus 20. Hands down. All opposed to this please raise your hands. I'd say that's about 300 to 14. Abstentions. 300 to 14 to 7. Any other votes? Then the public radio system has said that they hate this but we need certain language crafted for protection as we move forward.

ArtCycle



sponsored by the Arts Council of Southern Oregon

Sport, art and education will meet on the pavement Saturday, August 8, when the Arts Council of Southern Oregon produces the first ArtCycle—a bicycle ride to benefit arts education in Jackson and Josephine counties.

The Arts Council is a non-profit organization that supports and promotes individual artists and arts groups in Jackson and Josephine counties. The bike ride is the first event dedicated solely to raising funds for the Arts Council's program that brings professional artists into classrooms to teach children the principles of artistic expression.

"In some schools, those residencies provide students with their only significant artistic experience of the school year," said Arts Council executive director Brooke Friendly. "We want all the schools that desire an artist residency to be able to have one."

The program is funded in part by grants from the Oregon Arts Commission and by contributions from participating schools. Uncertainty about future funding from the state prompted Julieta Espinosa, an avid cyclist and a member of the Arts Council board of directors, to conceive the notion for ArtCycle.

"The future of those state funds is in doubt because of Ballot Measure 5, the initiative that reduces property taxes and state revenues," Espinosa said. "We want to develop a stable local funding source for the Artists in the Schools program. With the questionable status of state funding for the arts, local support is critical. We need local commitment more than ever before to help schools raise money to bring artists to their students. We've timed ArtCycle so that schools who participate will have the necessary funds in the fall to plan the year's arts education activities."

Continued on page 40

Beyond a shadow of a doubt, the musical *Oklahoma!* has been one of the most popular, most beloved, most widely produced shows in theatrical history. A rousing frontier tale, it seemed a perfect choice for the first musical ever to go up on the outdoor stage at Rogue Community College the summer of 1983. There were only three performances of the show, but word-of-mouth spread like prairie fire through Grants Pass, and enthusiastic audiences filled the bowl for each one. Ten years and fifteen summer productions later, *Oklahoma!* returns to Rogue Music Theatre. This time there will be 8 performances running week-ends July 10 through July 25.



In 1943, when *Oklahoma!* debuted at the St. James Theater on Broadway, it met with electrifying success and ecstatic reviews. Two factors were responsible. First, the United States had plunged into World War II and the entire country whole-heartedly supported the efforts of its servicemen. *Oklahoma!* with its "candor," optimistic spirit exemplified what critic Clive Barnes later said was an assertion of "America the proud, America the beautiful, America the unlimited." More significantly, however, was the show's innovative form. *Oklahoma!* broke the mold of the old musicals. Though taken for granted now, in 1943 the union of lyrics, music, and dance to move the story along naturally was considered revolutionary. Agnes de Mille's celebrated Dream Ballet at the end of Act I had a strange, exciting, almost nightmarish quality that fascinated audiences. The show received the first Pulitzer Prize for drama ever awarded a musical.

After a record-breaking run on Broadway, the New York company toured the U.S. for 10 years. When they arrived in Oklahoma, a state holiday was proclaimed, the title song was made the official state anthem, the writers were made honorary Kiowa Indians and each was presented with a chief's headdress. From then, in the following 50 years, *Oklahoma!* has played in practically every corner of the world. Its charm has probably endured because of a combination of a joyful, fresh-air exuberance and an utter unself-conscious simplicity.

Oklahoma! is based on "Green Grow the Lilacs" by Lynn Riggs. Born in Cimarron County nine years after Congress declared this area part of Oklahoma territory, Riggs used his own backyard and memories of his boyhood in writing his play. Rodgers and

Hammerstein transformed Rigg's work into a brilliant frame for song and dance. The Oklahoma setting in the musical version is an idealistic, romantic place that most likely never really existed, but appeals to a sentimental notion of what we'd like to think pioneer America was like at the turn of the century.

That jubilant spirit which has made *Oklahoma!* a treasure of the theater is clear in its amazingly indestructible score by Rodgers and Hammerstein. Their tunes are those you'll not only leave the theater humming, but keep humming the rest of your life. The unforgettable songs range from "Surrey with the Fringe on Top" with its clip-clopping beat, the lyrical "Oh, What a Beautiful Morning" and "People Will Say We're in Love," to the clownish, high-jinks of "Everthing's Up to Date in Kansas City."

The four main characters in the show have also become classics. The handsome cowboy, Curly, is his own man. A typical hero of the West, he's carving out his personal destiny with only three trusty assistants, his horse, his saddle, and his gun. Laurey, his sweetheart, is

beautiful, but tough-minded. She's not about to make courting too easy for Curly. She also has a slim streak of the potential wanton, enough to justify her curiosity about the slimy likes of her hired-hand, Jud Fry. "Pore Jud" is a sinister, troubled soul who is tormented by his desires for Laurey. The inclusion of his character, an extremely neurotic person, was a departure from musical comedy. Laurey's guardian, Aunt Eller, is the archtypical pioneer woman whose sharp eye never misses a thing and whose sharp tongue can put any man in his place. Caustic and endearing, she binds the show together and gives it its salt and savor. *Oklahoma's* director, Wayne Ballantyne, sees Aunt Eller as the heart of the show, the person around whom everything revolves.

Ballantyne, a Portland actor and



OKLAHOMA

director, is well-known to Rogue Valley audiences from his seven seasons at the Oregon Shakespeare Festival in Ashland. He has worked with Rogue Music Theatre before in 1989 when he directed *Man of La Mancha*, a joint production with Lyric Theatre. He has assembled a cast of actors from throughout the Northwest.

Brad Curtis, a Seattle resident, will star as Curly. Curtis was last seen as Sky Masterson in the Tacoma Actors Guild Production of *Guys And Dolls*. A classically trained baritone, Curtis has performed many roles, including ones in *South Pacific*, *Most Happy Fella*, and recently in the Seattle Civic Light Opera production of *Into The Woods*. There he worked with actress Mary Jo Du Gaw, who will play Laurey in *Oklahoma!* this summer. Du Gaw has acted in off-Broadway shows in New York as well as extensively in Seattle. Her roles have included Eliza in *My Fair Lady*, Nellie Forbush in *South Pacific*, Gretchen in *The Red Mill*, and Maria in *The Sound of Music*. Besides the Seattle Civic Light Opera, she has performed with Music Comedy Northwest and had operatic

An
American
Classic
Returns to
Rogue
Music
Theatre

By Barbara Norby

parts with the Seattle Symphony. She has studied voice under the legendary Marni Nixon.

Ted Roisum, Jud, is an established Portland actor who has worked with the New Rose Theater and ART (Artists Repetory Theater). Credits include *The Subject Was Roses*, *Long Days Journey Into Night*, and *The Country Girl*.



Kevin Hagen plays Andrew Carnes

Oklahoma!'s comic sweethearts are Ado Annie, the "I Caint Say No" girl, and Will Parker, the goofy, lariat-spinning cowpoke who wants "All or Nothin." Mary Scott, Annie, is a Portland actress. She worked with Wayne Ballantyne in the Portland Repetory's *Brighton Beach Memoirs*. Scott is a graduate from the American Academy of Dramatic Art in New York. She also studied with Uta Hagen. Representative roles include Luisa in *The Fantasticks* and Lucy in *You're A Good Man Charlie Brown*.

Loren Nordlund from San Francisco will play Will. Nordlund acted with Ballantyne this season in the OSF Portland production of *King Lear*, where he performed the role of Oswald. Nordlund has numerous credits from the San Francisco Shakespeare Festival as well as Berkley Shakespeare, where recently played Ariel in *The Tempest*.

Donna Dominick, a Medford resident, is cast as Aunt Eller. Dominick, a graduate of the Pasadena Playhouse, has acted in many Rogue Valley productions,

including *Angry Housewives* and *She Loves Me*.

Special guest star in *Oklahoma!* will be Kevin Hagen as Judge Andrew Carnes. Hagen's familiar face was seen nationwide for nine years when he played the kindly Doc Baker on NBC's hit series *Little House on the Prairie*. Hagen, who has recently relocated to Grants Pass, also has many other TV credits extending back 30 years.

The rest of *Oklahoma!*'s cast is composed of local actors, singers, and dancers from throughout the Rogue Valley.

Choreographing *Oklahoma!* will be Richard Jessup from Seattle and Reno. Primarily a jazz choreographer, he has originated and produced numerous dance concerts at his Jessup/Jenkins Studios in Seattle. Jessup is also a notable West Coast teacher and performer. His numerous credits include performing at the Hotel Queen Mary/Spruce Goose in Long Beach, California, and dance roles at the Seattle Civic Light Opera (*West Side Story*), Nevada Repertory Theatre (*The Tempest*), Reno Civic Light Opera (*Annie Get Your Gun*), as well as several seasons with the Oregon Shakespeare Festival in Ashland. He will dance in *Oklahoma!* with Penny King in the Dream Ballet.

Tickets for *Oklahoma!* may be purchased in Grants Pass at Griffiths, Golden Rule, Service Drug Store, and the RCC Bookstore, in Medford at Larsons, and in Ashland at Paddington Station. Tickets cost \$9.50 for adults and \$5.00 for children 12 and under. Discounts are available for groups of 20 or more. Tickets may also be purchased right at the gates which open at 6 p.m. All shows start at 8:15 p.m. Patrons may bring picnic dinners or purchase food on the grounds. The opening weekend, July 10-12, a Western-style Oklahoma Barbecue will be served by the Brewery Restaurant. The Barbecue is \$7.95 for adults and a half-plate for children is \$3.95. During other weekends, Carls Jr., one of RMT's primary sponsors, sells dinners and snacks. All seating in the RCC outdoor amphitheater is on blankets and lawn chairs. A limited number of chairs are available to rent. For more information call Rogue Music Theatre, 479-2559.

For the past ten years, Barbara Norby has performed as an actress and dancer for Rogue Music Theatre and other local companies.

Coos Bay's Coastal Dance Retreat

by Patricia Joy Shea

A faculty of outstanding dance professionals and the unsurpassed beauty of Oregon's South Coast await participants in Pacific Dance Spectrum's third annual Coastal Dance Retreat, set for July 23-26 in Coos Bay.

Coastal Dance Retreat is a four-day intensive program for dancers with intermediate to advanced skill levels, ages 11 and up, who seek fulfillment of their personal dance education goals. Last year's retreat attracted 17 students, ages 12 to mid-40s, from many communities in Oregon and several in Alaska.

The sessions will be held in downtown Coos Bay at the Pacific Dance Spectrum studios, housed in the restored Coos Bay National Bank building, listed on the National Register of Historic Places. An array of dance including classical ballet and pointe, jazz, modern, and folk techniques, will be presented. An optional tap master class may be held if enough participants are interested. Informal auditions will be held at 8am on Thursday, July 23 for placement purposes. Each day classes will run from 9am to 4:30pm, with a "Dance Scope" educational activity offered during the lunch break. The retreat will end at 12:30 on the afternoon of July 26 with an informal performance by the students.

Coastal Dance Retreat faculty include guest instructors and members of Pacific Dance Spectrum's staff. "We are delighted that Oregon native Joan Sanders-Seidel of Cottage Grove, who recently retired from the North Carolina School of the Arts, will again teach ballet and pointe at the Coastal Dance Retreat," announce Pam Chaney and Terri Lundberg, co-owners of Pacific Dance Spectrum. "Ms. Seidel received her ballet training from Nicholas Vasilieff in Portland, Oregon, and toured Europe and Israel as a soloist with the American Festival Ballet and performed with Netherlands Dance Theater in Holland. She and her husband were faculty members in the School of Dance at the North Carolina School of the Arts from 1967 to 1990."

F. Charles Hubbard, choreographer, performer, and teacher, who has given many critically acclaimed modern dance concerts throughout the northwestern U.S., will instruct retreat participants in modern dance. He is active in artist-in-education programs in many states and has taught specialized classes in movement exploration and modern dance for children and adults. His dance history also includes seven years with the



Joan Sanders-Seidel, ballet instructor. Photo © 1987 by Mariha Swope.

Portland Dance Theater. In addition to his teaching activities at the Coastal Dance Retreat, Hubbard will give a public dance concert at the Coos Art Museum in Coos Bay on Wednesday, July 22 at 7 pm.

Folk dancing will be taught by Mollie Christian of Myrtle Point, who studied dance for many years as a young person in southern California. She is a longtime member of the Myrtle Point Folk Dancers, and her dance background also includes study and performance of ballet, tap, modern, and ballroom dancing.

Members of the PDS faculty who will teach at the Coastal Dance Retreat are Connie Hogge, Marcie Lakey, and Kathy Morin. Hogge began her dance training at age 8 with Robert Irwin at the Corvallis School of Ballet and continued her studies at the University of Oregon, where she specialized in ballet and received a strong background in several dance forms. Her dance teaching experience includes two years with the Albany, Oregon Parks and Recreation Department, and eleven years with the Crossroads Creative and Performing Arts Center in Baker, Oregon.

Marcie Lakey, jazz, funk, and lyrical instructor, draws on 14 years of dance training, primarily at Roseburg's Dance Unlimited of Oregon and Pacific Dance Spectrum. She has been involved in the Tremaine dance competitions and the Richettes Review, and her participation in Extraordinary Students of America included extensive dance touring in Europe.

Kathy Morin, also a visual artist, holds a bachelor's degree from the University of Oregon, where she pursued a major in graphic arts and a minor in dance. She also studied dance at San Jose City College, San Jose State University, and the Margie Speck Dance Center in Port Orchard, Washington. Morin is co-director of the South Coast's professional dance troupe, Dance Without Walls, which is based in Coos Bay.

The Coastal Dance Retreat welcomes both local and visiting students, and can arrange for accommodations with host families for non-resident students at a nominal room and board charge. July 10 is the registration deadline for this year's retreat. Coastal Dance Retreat coincides with a portion of the Oregon Coast Music Festival. Students may wish to take advantage of the opportunity to see evening musical performances connected with the Festival during their visit, including the July 22 F. Charles Hubbard dance concert, which is co-sponsored by Pacific Dance Spectrum and the Oregon Coast Music Festival. For information about registration, tuition, lodging, and recreational activities in the Bay Area, contact Pacific Dance Spectrum, 201 Central Avenue, Coos Bay, OR 97420, or call 269-7163.

Patricia Joy Shea is a freelance writer from Bandon, and is a frequent contributor to the Guide. She is a ballet student at Pacific Dance Spectrum.

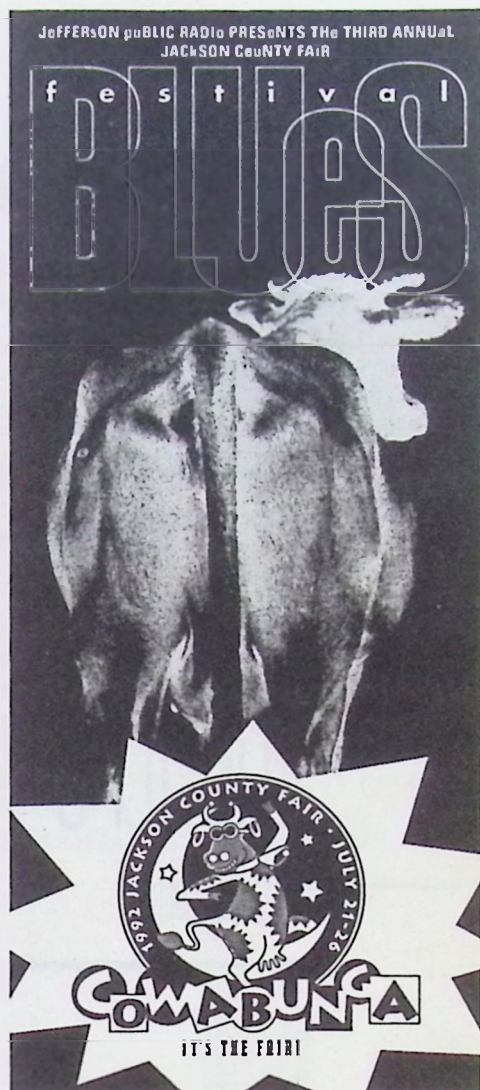
Where do you go to listen to the blues in Southern Oregon? That's a question Chris Borovansky asked himself a few years ago, after he'd just arrived in town as the new manager of the Jackson County Fair.

A long-time aficionado, Borovansky was dismayed to find that his chances to hear blues music in the Rogue Valley were few and far between. With only a couple of local bands still playing, plus the demise of Jazmin's, a popular venue

Singing the Blues in Central Point Jackson County Fair May 18, 1992

in Ashland, there was little left outside of a trip to Portland or Eugene.

Not one to sit on the sidelines, Borovansky's solution to the problem was to create his own venue. In 1990, he launched the First Annual Jackson County Fair Blues Festival.



1992 Blues Festival poster

Set on Sunday, the Festival is an afternoon highlight of the final day of the Fair. Audiences sit on blankets or on the grass in front of the Fair's open-air concert tent, listening to sets by a variety of name artists. From classic Chicago blues musicians to hot, young Northwest R&B bands, the Festival is quickly developing a quiet reputation among musicians and fans alike.

"I began the Blues Festival with the idea of providing the community with some exposure to the blues, particularly since there are few, if any, venues that provide opportunities," explains Borovansky. "The response from people has been tremendous, especially considering it's still very young as festivals go."

"This is the first year we have really promoted the Festival," he adds. "So

Continued on page 39

Gold Beach Summer Theatre

by Sonja Lynch

A great season is coming up for the Gold Beach Summer Theatre as they go into their seventh consecutive year of summer performances. The last five year's productions have been all local talent, from the Directors to the Janitor, and it has proved to be successful!

Gold Beach Summer Theatre offers another children's production—its fourth. This year it will be *Around the World in Eighty Days*, by Michael Hulett, based on the novel by Jules Verne.

A bet leads the audience on an incredible adventure around the world. Phileas Fogg wagers a friend that he can travel around the Earth in 80 days. Not only is it a time before the invention of the airplane, but it's an era of excitement and intrigue. Every stop along the way offers thrills. Scotland Yard thinks Fogg has robbed a bank and is trying to escape with the cash. A stop in Cairo, Egypt finds Fogg's fiancée about to be auctioned off in the local slave market, Cannibals in Malaya threaten to consume the whole crew, and in Denver, Kansas Territory, they meet with Mark Twain in a Wild West saloon.

As the steamship "Henrietta" labors through a storm, Phileas devises a plan to save the day and arrive in England on time. It's a non-stop fun-filled mad mixture of narrow escapes and wild escapades in a classic race against the clock. *Around the World in Eighty Days* will be co-directed by Stacy Lara and Matt Doty, both of Gold Beach.

Stacy has lived in Gold Beach for six years, and is the mother of Isaiah, Eli and Mariah Lara. Stacy got her debut as an actor as "Old Josie" in *A Christmas Carol*. Stacy started working for Summer Theatre's 1989 production of *How to Eat Like a Child* when her sons Isaiah and Eli were cast in the show. In 1990, Isaiah acted in *Wind in the Willows*, and Stacy took on more responsibility. Last year she was Assistant Director for *Pecos Bill and Sluw Foot Sue Meet the Dirty Dan Gang*. Six year old Mariah made her stage debut, joining the rest of the family.

This is Matt Doty's first endeavor with the Gold Beach Summer Theatre, but hopefully not his last! Matt fills most of his time teaching at Riley Creek School in Gold Beach.

Play dates are: July 10, 11, 12, July 16, 17, 18, 19 and July 23, 24, 25. Saturday

Around the World in Eighty Days



and Sunday performances are Matinees that begin at 2 pm. All other shows are at 8 pm. Shows take place at Docia Sweet Hall, 950 S Ellensburg, Gold Beach, on the Curry Co. fairgrounds.

Our second offering this season is *An Act of the Imagination*, by Bernard Slade. This show will be directed by Howard LaMere, of Gold Beach and Ashland. Howard is originally from the Chicago area, but has lived in Oregon about 20 years. Howard spent some time in Ashland as Program Director for KSOR, and managed the Gold Beach radio station KGBR for a time. No stranger to theatre, Howard was sound man for the 1989 Gold Beach Summer Theatre production of *Who's On First*?

An Act of the Imagination, by Bernard Slade, is a masterful suspense tale. Arthur is a very successful mystery writer whose latest work has strangely turned to romance—a very, very vivid and very adulterous romance. Both his son, his second wife and his lady editor marvel at the truthfulness of the work, especially since it is inconceivable that Arthur himself could ever have had such an affair. But Wham! Enter the other woman, whose intent is blackmail and whose story is foolproof and airtight. Despite his denials, it does appear that Arthur has been trysting away from home. But death stalks. The other woman disappears, and incriminating

evidence points to her murder by Arthur. Yes, there is a conspiracy to do Arthur in, and the discovery requires cunning, deceit and ingenious plotting which pays off handsomely at the final curtain. This sophisticated who dunnit will keep you on tenterhooks until ... the very end.

Play dates are August 13, 14, 15, 16, August 20, 21, 22, 23, and August 28, 29, 30, September 4, 5, 6, the run closes the weekend of September 11th and 12th. Performances start at 8 pm at the Docia Sweet Hall on the Curry Co. Fairgrounds, 950 S Ellensburg, Gold Beach. Refreshments are available each show. Ticket prices for the summer are \$7.00 for General Admission, \$5.00 for seniors and \$2.50 for children. For more information, the Gold Beach Chamber of Commerce may be contacted at 1-800-525-2334. Tickets may be reserved by calling the box office (503) 247-2721, or by writing Gold Beach Summer Theatre, P.O. Box 1324, Gold Beach, OR 97444-1324.

An Act of the Imagination



Sonja Lynch has been with with Gold Beach Summer Theatre for four seasons working primarily backstage on costumes and props. She is also secretary to the board of directors for the Gold Beach Summer Theatre. According to Sonja, "Theater is my 'other' love, and if I could only remember lines I would love to act more!"

Speaking of Words

Why Shakespeare Couldn't Spell

by Wen Smith

Shakespeare was a bad speller. He had good schooling, but that didn't help, because the schoolmaster couldn't spell either. Neither could the queen or Sir Walter Raleigh. The Elizabethan age was a bad time for spelling.

Not that the schoolmaster didn't try to teach spelling. In spite of his own troubles, he did try, but circumstances were against him. His only authority for the "correct" spelling of words was a textbook he had used before dropping out of med school. It showed *surgeon, surgien, serurgien* and *cirurgien*—four different ways of spelling it—all on one page. Probably it was a good thing that the schoolmaster had taken to the chalkboard instead of the knife.

Shakespeare sometimes spelled his name *Shackspeare* and sometimes *Shaxpere*, so he often didn't even get his graded paper back. And oral spelling bees didn't work well for that teacher, either. It didn't take Shakespeare and his classmates long to figure out that when you misspelled a word you got to sit down. Good spelling was hard on the arches.

Shakespeare and his classmates had no spelling role models. Nobody had thought of changing Y to I and adding ES or anything like that. When the kids wrote, they had to slap down whatever came to mind. It's no wonder they were retarded spellers and had to rely on imagination.

One happy result was that Shakespeare took to writing for the theater, where he could just read a play aloud until all the actors had memorized their parts. Then he could burn the script to hide the bad spelling. That probably explains why we haven't any of his original manuscripts now, and we'll never know what a speller's field day he probably had with *multitudinous* and *incarnadine*.

Printers in Elizabethan times couldn't spell either, and they often left important letters out. Some people say that when Shakespeare signed his sonnets, he couldn't decide which way to spell his own name, so he signed "W. SH." The publisher wrote an inscription to the author (actually to the "onlie begetter") of the sonnets, but the careless printer left out the S, and for centuries people have worried over who "Mr. W. H." was.

Bad spelling dogged Shakespeare right to his grave. He wrote his own epitaph, and it's carved into the stone floor of the church at Stratford-upon-Avon. Will was buried there, sixteen feet deep because he was afraid someone would dig up his bones unless he made the digging difficult.

"Good frend," he wrote to start the epitaph. You see how he ducked the problem of "I before E," having never heard the rule.

"Good frend, for lesvs sake..." The trouble here was that Shakespeare and his fellow students didn't know a J from an I or a U from a V. Luckily, they had no spray-paint cans.

"Forbeare to digg the dvst enclosed heare." When he wrote that, he laughed up his sleeve and spelled *digg* with two G's because he knew full well that the "dvst" under the church was rock hard. He chose the spot for that reason, passing up the opportunity to be buried among the poets in Westminster Abbey, where digging is all too easy.

"Blese be ye man yt spares thes stones and cvrst be he yt moves my bones." He made *the* look like *ye* and *that* look like *yt* because his desk had wormholes in it and the pen kept slipping.

With all that sloppy spelling and the wormholes, it's remarkable that Shakespeare managed to write at all. He was born at the wrong time. Had he lived in the age of computers and put his mind to it, he might have been pretty good at word processing. Especially with Spelgard. (He could have made good use of the thesaurus feature, too. *Incarnadine* just means *bloody*.)

Well, at least nobody has ever moved Shakespeare's bones, so all's well that ends well.

In America today we're putting our kids through the same wretched experience that retarded Shakespeare. We're hiring schoolmasters who can't spell. It's a comedy of errors and probably means that poems and plays written by coming generations won't be much better than Shakespeare's. Maybe not even as good.

(N.B.: Readers who take seriously any part of this essay will have their bones moved by order of the author.)

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Monday afternoon.

Specials at a Glance

**KSOR
KSRS**

CLASSICS & NEWS

Celebrate Independence Day with several special programs. At 10 am we present a special two-hour concert featuring the U.S. Coast Guard Band performing music from the Civil War era, as well as more contemporary compositions inspired by the Civil War. Next, at 12 noon, join us for the traditional Ashland City Band Patriotic Concert, Live from lithia Park. Finally, at 1:30 pm, we bring you a concert of Americana from the Library of Congress, including band favorites and songs by Stephen Foster.

**KSMF
KSBA
KSKF
KAGI**

Rhythm & News

On Saturday, July 4, we celebrate Independence Day with the return of another six months worth of *Riverwalk*, Live from the Landing, featuring the Jim Cullum Jazz Band. This popular series devoted to classic jazz airs Saturdays at 11:30 am.

KSJK

News & Information

This month we present another installment in the series of specials called *Presidential Choices*. In this innovative series, we listen in as a fictitious Presidential candidate (portrayed by Harvard University Law professor Charles Ogletree and former NPR correspondent William Drummond) plots campaign strategy and discusses issues with a panel of advisors. This month's show comes from the Democratic National Convention in New York City, and airs at 10 am Sunday, July 12 on KSJK.

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Volunteer Profile

KSJK listeners will recognize Ken Marlin as one of the hosts and producers of our weekly public affairs call-in show, *The Jefferson Exchange*, heard Mondays at 2pm. Listeners to our FM services will recognize Ken's voice from his work as a newsreader during the morning casts and a news anchor on *The Jefferson Daily*.

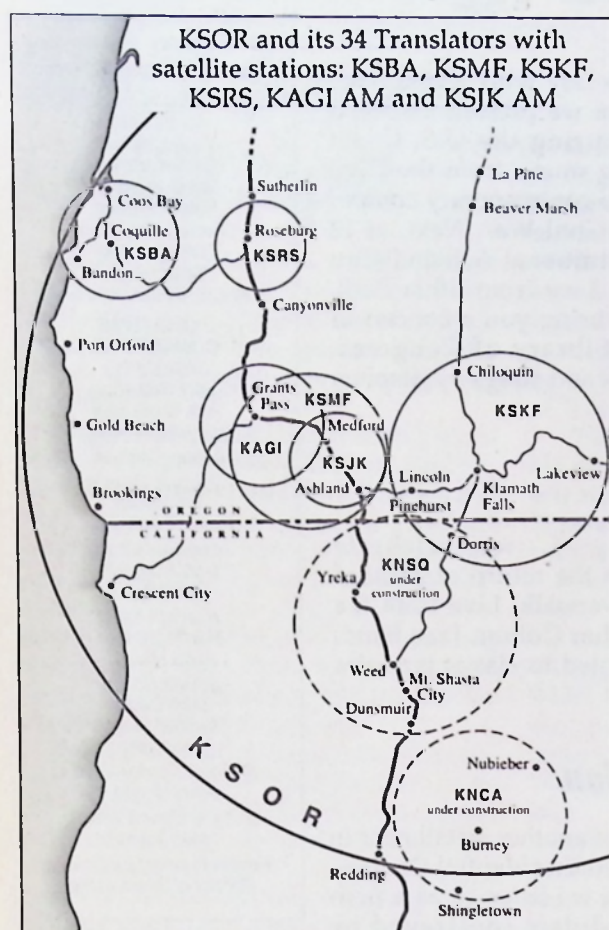
Ken is a relatively new southern Oregon resident. He and his wife, Patricia, moved here from the San Francisco area (both are natives of the Bay Area) about a year ago.

Ken is not a newcomer to radio, though. He studied broadcasting in college, and was also involved in the first commercial radio station on Guam, which replaced Armed Forces Radio there in the late 1950s. Later, Ken had a career in sales and marketing in the airline industry.

We're pleased to have Ken as part of our team.



Jefferson Public Radio at a Glance



KSOR

Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir ..	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

KSOR

**90.1 FM
ASHLAND**

**Dial positions
for translator
communities
listed below**

Monday

5:00	Morning Edition	2:00
7:00	First Concert	
10:00	Bob and Bill	
12:00	News	4:00
12:10	Siskiyou Music Hall	4:30

KSRs

**91.5 FM
ROSEBURG**

Rhythm &

KSMF

89.1 FM
ASHLAND

KSBA

88.5 FM
COOS BAY

KSKF

90.9 FM
KLAMATH
FALLS

KAGI

AM 930 GRANTS PASS

Monday

5:00	Morning Edition	
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	Jefferson Daily	
7:00	Echoes	9:30
9:00	Le Show (Mondays)	

News & Int

KSTK

1230 AM
TALENT

Monday

5:00	Monitoradio	
6:00	BBC Newshour	
7:00	Morning Edition	
10:00	Monitoradio	1:30
11:00	Talk of the Nation	2:00
1:00	Talk of the Town (Mondays)	2:00
	Soundprint (Tuesdays)	3:00
	Crossroads (Wednesdays)	3:30
	Living on Earth (Thursdays)	4:30
		5:00

NEWS

Thorough Friday		Saturday	Sunday
Chicago Symphony (Weddays) All Things Considered The Jefferson Project	5:00	All Things Considered	6:00 Weekend Edition
	6:30	Marketplace	8:00 Millennium of Music
	7:00	State Farm Music Hall	9:30 St. Paul Sunday Morning
	7:30	Ashland City Band (Thursdays)	11:00 Siskiyou Music Hall
		4:00 All Things Considered	2:00 St. Louis Symphony
		5:00 State Farm Music Hall	4:00 All Things Considered
			5:00 America and the World
			5:30 Pipedreams
			7:00 State Farm Music Hall

News

Thorough Friday		Saturday	Sunday
The Frank Newspapers (Wednesdays) The (Wednesdays) The Way The Light Theater (Thursdays) The Soundplay (Fridays) The Radio Project (Wednesdays)		6:00 Weekend Edition	6:00 Weekend Edition
		10:00 Car Talk	9:00 Jazz Sunday
		11:00 Jazz Revisited	2:00 Jazzset
		11:30 Open Air	3:00 Creole Gumbo Radio Show
		1:00 AfroPop Worldwide	4:00 New Dimensions
	10:00	2:00 World Beat	5:00 All Things Considered
		5:00 All Things Considered	6:00 The Folk Show
		6:00 Whad'ya Know?	8:00 Thistle & Shamrock
		8:00 The Grateful Dead Hour	9:00 Music from the Hearts of Space
		9:00 BluesStage	10:00 Possible Musics
		10:00 The Blues Show	

Information

Thorough Friday		Saturday	Sunday
The Significant Possession (Weddays) The Pacifica News The Jefferson The Change (Weddays) The Monitor The Marketplace The It Happens The Jefferson Project All Things Considered	6:30	Marketplace	6:00 Weekend Edition
	7:00	MacNeil-Lehrer Newshour	10:00 Sound Money
	8:00	BBC Newshour	11:00 Sunday Morning
	9:00	Pacifica News	2:00 El Sol Latino
	9:30	All Things Considered	8:00 All Things Considered
	11:00	Sign-off	9:00 BBC News
		6:00 Weekend Edition	
		11:00 Whad'ya Know?	
		1:00 Milky Way Starlight Theatre	
		1:30 Horizons	
		2:00 Parents Journal	
		3:00 Soundprint	
		3:30 Talk of the Town	
		4:00 Car Talk	
		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01, and 8:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 a Star Date

8:30 a Marketplace Report

9:30 a Sisklyou Pass with Thomas Doty

9:57 a Calendar of the Arts

Featured Works (Begins at 9:07 a)

Featured Works (air at 9:07 am)

Jul 1 W HOFFMEISTER: Flute Concerto

Jul 2 Th STRAVINSKY: *Pulcinella*

Jul 3 F GERSHWIN: *Rhapsody in Blue*

Jul 6 M BEETHOVEN: Violin Sonata No. 5 ("Spring")

Jul 7 T MOZART: Symphony No. 39

Jul 8 W BRITTEN: A Young Person's Guide to the Orchestra

Jul 9 Th CHOPIN: *Krakowiak*

Jul 10 F DEBUSSY: Violin Sonata

Jul 13 M HAYDN: Symphony No. 104

Jul 14 T IVES: Symphony No. 3

Jul 15 W FAURE: Violin Sonata

Jul 16 Th DVORAK: String Quartet in F ("American")

Jul 17 F BRAHMS: Variations on a Theme by Handel

Jul 20 M KODALY: *Hary Janos* Suite

Jul 21 T BEETHOVEN: Piano Trio, Op. 1, No. 1

Jul 22 W SAINT-SAENS: Violin Concerto No. 3

Jul 23 Th POULENC: Piano Concerto

Jul 24 F VANHAL: Bassoon Concerto

Jul 27 M DEBUSSY: *Nocturnes*

Jul 28 T C.P.E. BACH: Organ Concerto in G

Jul 29 W LISZT: Benediction

Jul 30 Th MOZART: Sinfonia Concertante

Jul 31 F RAMEAU: *Quam Dilecta*

10:00 a Bob and Bill

12:00 n News, Weather, and Calendar of the Arts

12:10 p Sisklyou Music Hall

Russ Levin is your host.

Featured Works (Begins at 2 p)

Jul 1 W SIBELIUS: Symphony No. 7

Jul 2 Th BACH: Oboe Concerto in E-flat

Jul 3 F COPLAND: Symphony No. 3

Jefferson Public Radio



A Legacy That Will Endure Forever

As a member of the KSOR Listeners Guild, you have already demonstrated your commitment to Jefferson Public Radio's presence in our region by your annual gift. We are truly grateful for that commitment. We now invite you to become part of Jefferson Public Radio's future by contributing to the JPR/Lawson Memorial Endowment Fund.

Begun in 1991 by two long-time friends of Jefferson Public Radio, Ted & Robin Lawson, in memory of their respective parents, the JPR/Lawson Memorial Endowment Fund's objective is to provide funds separate from the monies needed to fuel the day-to-day operations of Jefferson Public Radio. Contributions made to the fund are prudently invested with only the interest and/or dividend income generated being made available to support and improve JPR's service in Southern Oregon and Northern California. By taking a long-term approach, it is our hope that this endowment will meaningfully contribute to a financially secure future for Jefferson Public Radio.


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CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

- Jul 6 M BRAHMS: Piano Concerto No. 3
- Jul 7 T BEETHOVEN: Septet
- *Jul 8 W RAVEL: *Mirairs*
- Jul 9 Th C.P.E. BACH: Oboe Concerto in F
- Jul 10 F RODRIGO: *Concierto de aranjuez*
- Jul 13 M SMETANA: String Quartet No. 1 in E Minor
- Jul 14 T BARTOK: Scherzo for Piano and Orchestra
- Jul 15 W SCHUBERT: Symphony No. 5
- Jul 16 Th VAUGHAN WILLIAMS: String Quartet No. 1
- Jul 17 F SCHUMANN: *Faschingsschwank aus Wien*
- Jul 20 M STILL: Afro-American Symphony
- Jul 21 T SCHUMANN: Piano Concerto
- Jul 22 W DEBUSSY: Sonata for Flute, Viola, and Harp
- Jul 23 Th BEETHOVEN: Symphony No. 8
- Jul 24 F SHOSTAKOVICH: Symphony No. 9
- Jul 27 M POULENC: Organ Concerto
- Jul 28 T TELEMANN: *Burlesque de Quixote*
- Jul 29 W BANTOCK: Celtic Symphony
- Jul 30 Th GLAZUNOV: *Stenka Razin*

Jul 31 F CHOPIN: 24 Preludes

THURSDAYS ONLY

- 7:30 p The Ashland City Band
Raoul Maddox conducts the band in this summer's series of concerts, live from the Butler Bandshell in Ashland's Lithia Park. "State Farm Music Hall" will begin at 9:00 pm on Thursday evenings through August.

FRIDAYS ONLY

- 2:00 p The Chicago Symphony
Daniel Barenboim assumes the Music Director position for the CSO's 101st season, succeeding Sir Georg Solti.
- Jul 3 Daniel Barenboim conducts the Violin Concerto in D, Op. 61 by Beethoven, with soloist Isaac Stern; and *Don Quixote*, Op. 35 by Richard Strauss.
- Jul 10 Zubin Mehta conducts the Symphony No. 3 in D Minor by Mahler.
- Jul 17 Pierre Boulez conducts the Passacaglia for Orchestra, Op. 1 by Anton Webern; *Transfigured Night*, Op. 4 by Schoenberg; and two works by Stravinsky: the *Scherzo fantastique*, Op. 3 and the complete ballet *Petrushka*.

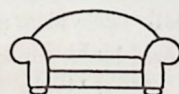
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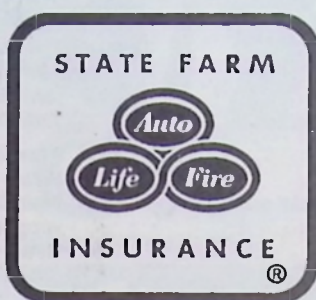
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Judith Compton
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Judi has lived in Ashland for the past 15 years, taking a couple years out to live in Ashland's sister city Guanajuato, Mexico. She is a graduate of Southern Oregon State College earning her degree in Spanish. Judi's small family consists of two cats—Maya and Sweet Pea. She is very active in the Ashland Soroptimist Club and is a member of both the Ashland and Medford Chambers of Commerce. She is also a board member of the Rogue Valley Life Underwriters and was recently elected to the board of The Rogue Opera.

On her role as a State Farm agent Judi says, "State Farm is a wonderfully solid company that places a lot of emphasis on service. My job is to provide that service to my clients in a friendly and professional manner."



CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Jul 24 Daniel Barenboim conducts a concert performance of Mozart's opera *Così fan tutte*. This concert will begin at 12:30 pm.

- 3:30 p Star Date
- 4:00 p All Things Considered
- 4:30 p The Jefferson Dally
- 5:00 p All Things Considered
- 6:30 p Marketplace
The latest business news, hosted by Jim Angle.
- 7:00 p State Farm Music Hall
With hosts Peter Van De Graaff and Scott Kuiper.
- 2:00 p Sign Off

Saturday

- 6:00 a Weekend Edition
- 7:37 a Star Date
- 8:00 a First Concert
Includes:
8:30 a Nature Notes with Frank Lang
9:00 a Calendar of the Arts
9:30 a Siskiyou Pass with Thomas Doty

JULY 4 - INDEPENDENCE DAY SPECIALS

- 10:00 a United States Coast Guard Band:

Echoes of the 1860s

Thanks in large measure to the impact of the Ken Burns film series "The Civil War," interest in the War Between the States remains at an all-time high. The Coast Guard Band plays music ranging from original works of the period to modern pieces inspired by the Civil War.

- 12:00 n The Ashland City Band
A live broadcast of the band's traditional patriotic concert, live from Ashland's Old Time July 4th celebration in Lithia Park.

1:30 p Americana: Vocal and Instrumental Music

From the Library of Congress, American vocal and instrumental music, including Henry Fielding's 18th-century ballad opera "The Mock Doctor, or The Dumb Lady Cur'd," solo songs by Stephen Foster, Charles Ives, and Samuel Barber, and popular brass band tunes from the 19th century.

- 10:30 a NPR World of Opera
Jul 4 Pre-empted by Independence Day specials (see above).
Jul 11 The Barber of Seville by Rossini. Richard Buckley conducts this Greater Miami Opera production, and the cast includes Kathleen Kuhlman, Gran Wilson,

Palo Alto Chamber Orchestra

William Whitson, Conductor



- MOZART** - Sinfonia Concertante in E flat Major, k. 364
Joseph Genualdi, Violin - Paul Hersh, Viola
- HANDEL** - Concerto Grosso in B minor, Op. 6 No. 12
- ELGAR** - Serenade for Strings
and other selections

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CLASSICS & NEWS

KSOR 90.1 FM KRSR 91.5 FM

(For dial positions in translator communities see page 20)

Jake Gardner, Carlos Feller, and Arnold Voketaitis.

Jul 18 The Queen of Spades by Tchaikovsky. Valery Gergiev conducts this Netherlands Radio production, and the cast includes Lyubov Kazamovskaya, Alexei Steblyanko, Sergei Loiferkus, and Dmitri Horostovsky.

Jul 25 Joseph by Etienne Nicolas Mehul. Kenneth Montgomery conducts this Netherlands Radio production, and the cast includes Marc Barrard, John Mark Ainsley, Katherine Steffan, Bruno Laplante, Didier Henry, Anton Trommelen, and Gerard van Dolder.

2:00 p San Francisco Symphony

Jul 4 An all-Mozart program includes the Overture and Ballet Music from *Idomeneo*, the Violin Concerto No. 5 in A, K. 219, with soloist Thomas Zehetmair, the Divertimento in F, K. 125c, and the Symphony No. 35 in D, K. 385 ("Haffner"). This program may be joined in progress due to the length of our July 4th specials.

Jul 11 George Manahan conducts two works by Stravinsky: Concerto for

Piano and Winds, with soloist Ursula Oppens, and the Divertimento from *The Fairy's Kiss*, the Symphony No. 45 in F-sharp Minor by Haydn; and the String Symphony No. 5 in B-flat by Mendelssohn.

Jul 18 Edo de Waart conducts Preludes and Overtures by Wagner; and scenes from *Der Rosenkavalier* by Richard Strauss.

Jul 25 Herbert Blomstedt conducts two works by Mozart: the Clarinet Concerto in A, K. 622, with soloist Sabine Meyer, and the Symphony No. 40 in G Minor, K. 550.

3:58 p Star Date

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

7:37 a Star Date

8:00 a Millenium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the

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9:30 a St. Paul Sunday Morning

Jul 5 The Nash Ensemble of London performs music by Saint-Saens, Schoenberg, and Brahms.

Jul 12 Jazz and popular singer Cleo Laine joins husband John Dankworth and his quartet to perform songs by Dankworth, Stephen Sondheim and others.

Jul 19 The Emerson String Quartet performs quartets by Ives, Debussy, Ravel, and Shostakovich.

Jul 26 Pianist James Tocco performs music by Mozart, Ravel, Copland, and Chopin.

11:00 a Siskiyou Music Hall

Classical music for your Sunday.

2:00 p St. Louis Symphony

Leonard Slatkin conducts this series of concerts.

Jul 5 Leonard Slatkin conducts the Variations on a Theme by Haydn, Op 56a; the Suite in F-sharp Minor, Op. 19 by Dohnanyi; and *Images* by Debussy.

Jul 12 Leonard Slatkin conducts Shostakovich's orchestration of the prelude to *Khovanshchina* by Mussorgsky; the Symphony No. 10 ("American Music") by William Schuman; and the Violin Concerto No. 1 in A Minor by Shostakovich, with soloist Itzhak Perlman.

Jul 19 Leonard Slatkin conducts the Violin Concerto by Alberto Ginastera, with soloist Elmar Oliveira; and the Symphony No. 2 in C Minor by Bruckner.

Jul 26 Joseph Silverstein conducts the Symphony No. 102 in B-flat by Haydn; the Flute Concerto by Joan Tower, with soloist Carol Wincenc; the Serenade in E Minor for Strings, Op. 20 by Elgar; and the Symphony No. 4 in A, Op. 90 ("Italian") by Mendelssohn.

3:58 p Star Date

4:00 p All Things Considered

5:00 p America and the World

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.

5:30 p Pipedreams

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p State Farm Music Hall

2:00 a Sign Off

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Rhythm & News

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KSKF 90.9FM KAGI 930AM

Monday through Friday

- 5:00 a **Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards. Includes:
6:50 a **Regional News**
6:55 a **Russell Sadler's Oregon Outlook**
- 9:00 a **Open Air**
A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:
9:30 a **Ask Dr. Science**
10:30 a **Siskiyou Pass with Thomas Doty**
1:00 p **Calendar of the Arts**

FRIDAYS ONLY

- 3:00 p **Marian McPartland's Piano Jazz**
Jul 3 Classical pianist Ruth Laredo joins Marian in performances of pieces by Scriabin, and some improvisations as well.
Jul 10 Jazz organist Jimmy McGriff plays both the organ and piano with Marian on versions of "All Of Me" and "In A Mellow Tone."
Jul 17 Wynton Marsalis plays both trumpet and piano on versions of "Reflections" and "Squeeze Me".

Jul 24 Gene Harris plays "Black and Blue" and "Bags' Groove".

Jul 31 English pianist Stan Tracy joins Marian on "Let's Cool One" and "Cottontail."

- 4:00 p **All Things Considered**
6:30 p **The Jefferson Daily** (not heard on KAGI)
7:00 p **Echoes**
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.
9:00 p **Siskiyou Pass with Thomas Doty**

MONDAYS

- 9:02 p **Le Show**
Harry Shearer's weekly satirical jab. No one is safe.

TUESDAYS

- 9:02 p **Joe Frank**
This post-modern storyteller's weekly foray into the weirdness of life in the 'Nineties.

WEDNESDAYS

- 9:00 p **Ruby**
The Galactic Gumshoe returns to



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- 9:30 p **The Iowa Radio Project**
Radio from Iowa? Dramas and other forms of craziness written and produced by Dan Coffey (also known as Dr. Science), who actually lives in Iowa.

THURSDAYS

- 9:00 p **The Milky Way Starlight Theatre**
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.
- 9:30 p **Ken Nordine's Word Jazz**
The most famous voice in radio with a weekly word jam.
- 10:02 p **Jazzset**
Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

FRIDAYS

- 9:02 p **Soundplay**
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.
- Jul 3 **Redevelopment**, by Vaclav Havel
A satire on totalitarian bureaucracy and the whims of its architects, by the former dissident Czech playwright who in 1990 became president of Czechoslovakia.
- Jul 10 **The Roaratorlo**, by John Cage
One of the most complex pieces ever produced for radio, this contains a grand total of 2, 293 sound effects, all referred to in the texts selected from James Joyce's *Finnegan's Wake*.
- Jul 17 **Cousins**, by Esther Broner
Commissioned for this series, "Cousins" concerns the intimate relationship between a boy and a girl - two cousins - who have grown up loving and teasing each other, but who cannot marry.
- Jul 24 **The Third Kingdom**, by Suzan-Lori Parks
Between the coasts of Africa and America lies "The Third Kingdom", the watery realm of racial injustice negotiated by slave ships and characters immersed in historical and contemporary American life.
- Jul 31 **The Old Ways Are Gone: The Cahuilla Indians of California**
In 1937, fearing that the heritage of his tribe would be forever lost, tribal singer Perfecto Segundo recorded the sacred Creation Myth of the Cahuilla Indians. The tapes languished uncatalogued in the Smithsonian until they were returned to the Morongo Reservation and translated by Katherine Silva Saubel. This retelling of the Cahuilla Creation Myth interweaves with a fiesta

and vignettes of contemporary Cahuilla life.

- 10:00 p **Ask Dr. Science**
- 10:02 p **Jazz**
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Triesta Kangas will bring you vintage jazz on Fridays.
- 2:00 a **Sign Off**

Saturday

- 6:00 a **Weekend Edition**
- 10:00 a **Car Talk**
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.
- 11:00 a **Jazz Revisited**
- 11:30 a **Riverwalk: Live from the Landing**
The Jim Cullum Jazz Band returns with another six-month season of live performances devoted to the greats of classic jazz.
- 1:00 p **AfroPop Worldwide**
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.
- 2:00 p **World Beat**
Host Thom Little with reggae, Afro-pop, soca, you name it.
- 5:00 p **All Things Considered**
- 6:00 p **Wha D'Ya Know?**
Join Michael Feldman for his two-hour off-beat comedy quiz and variety show. You might learn something. Then again...
- 8:00 p **The Grateful Dead Hour**
David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

- 9:00 p **BluesStage**
Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.
- Jul 4 The renowned young guitarist John Campbell revisits *BluesStage*.
- Jul 11 The best performances from the past season (season #3) of the series.
- Jul 18 Johnny Copleand performs in his new home, The Big Apple, and we hear New Orleans piano from Jon Cleary.
- Jul 25 A special hour dedicated to *BluesStage* "discoveries" from 1991.
- 10:00 p **The Blues Show**
Your hosts are Peter Gaulke, Curt Worsley, Lars Svendsgaard, and Patrick Miller.
- 2:00 a **Sign Off**

Sunday

- 6:00 a **Weekend Edition**
- 9:00 a **Jazz Sunday**
Back by popular demand, great jazz for your Sunday morning, hosted by Michael Clark.
- 2:00 p **Jazzset**, with Branford Marsalis.

Rhythm & News

KSMF 89.1FM KSBA 88.5FM
KSKF 90.9FM KAGI 930AM

3:00 p Creole Gumbo Radio Show

This series is devoted to the Louisiana music scene, with Zydeco, Cajun, Brass Band, jazz and R&B music. Each week's edition focuses on a different Louisiana artist.

Jul 5 Art Neville

Jul 12 Clarence "Gatemouth" Brown

Jul 19 George Porter

Jul 26 Peto Fountain

4:00 p New Dimensions

Jul 5 **Restoring the Soul**, with Sandra Ingerman Ingerman is a counselor who uses shamanic techniques as a healing tool.

Jul 12 **The Secret Power of Writing**, with Gabriele Rico Rico shares her discovery of "how to name and frame" our feelings through doodling, word clustering and free associations.

Jul 19 **Seamless Culture: Visions of a Better World**, with Robert Theobald This social theorist offers suggestions for governments and individuals alike on the subjects of politics, money, tax reform, guaranteed income, unemployment, drug abuse, personal attitudes and global thinking.

Ju6 26 **Unwinding Time**, with Lloydline and Jose Arguelles A dialogue about a new way of perceiving time, based upon the Mayan calendar, which has 13-day weeks and 13 months of 28 days each.

5:00 p All Things Considered

6:00 p The Folk Show
Keri Green is your host.

8:00 p The Thistle and Shamrock
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

9:00 p Music from the Hearts of Space

10:00 p Possible Musics

2:00 a Sign Off

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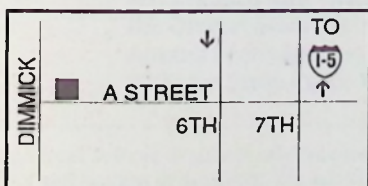
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News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

- 5:00 a Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 6:00 a BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 7:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitoradio Early Edition**
- 11:00 a The Talk of the Nation**
NPR's new daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**
American Public Radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: Living on Earth**
- FRIDAY: Magnificent Obsession: True Stories of Recovery**
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 p Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**
Ken Marlin, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**
A repeat of the 5:00 p broadcast.

Saturdays

- 6:00 a Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 a Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 p Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 1:30 p Horizons**
National Public Radio's documentary series devoted to women and minorities.
- 2:00 p Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting.
- 3:00 p Soundprint**
- 3:30 p Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- 4:00 p Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
Lynn Neary hosts NPR's daily news magazine.
- 6:00 p Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

Sundays

- 6:00 a Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.
- 10:00 a Sound Money**
- 11:00 a CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
- 9:00 p BBC News**

Phantom Pain

On a damp Santa Cruz mountain,
the city below,
the highway falling down the coast,
I stand & walk away,
not thinking of much,
not saying
we gotta go home.

Twenty-five years, old self
I've dragged you around.
I'm tired, it's time to hibernate
you in dreamland.
I'll grow wings over mountains,
find a cave
under the freeway.

Where did
everyone else go?
Splinters
like glass out my arm,
that's all I've left of you, old self.

How many lives I got left?
still thinking I can plan it out,
pass it up,
get away
with everything.

— Daryl Ackley

Daryl Ackley lives in Eagle Point and has been a vocational rehabilitation counselor with the Oregon Commission for the Blind since 1988. He has placed in several poetry contests and published in places such as *Fireweed* and *Southern Oregon Currents*. He is a member of Writers of Other Oregon, a new regional writers organization, and of the Oregon State Poetry Association. He organized the Butte Falls First Annual Poetryfest last July, which established a literary scholarship of \$200 for Butte Falls High School students.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:

September Issue: July 15

October Issue: August 15

For more information about arts events,
listen to the
Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

Calendar of the Arts sponsored by



- 1 thru 11 EXHIBIT: Umpqua Valley Arts Association presents mixed media Tree in Art at the H.B. Ford Gallery. Umpqua Valley Arts Association 1624 W. Harvard Blvd. (503)672-2532 Roseburg.
- 1 thru 11 EXHIBIT: Rogue Valley Art Association presents Kenji Konishi: Vessel of Spirit. Konishi is strongly interested in primitive cultures and has a bold and colorful style. Many of his paintings are quite large in size. Call for more information. Rogue Gallery • 40 South Bartlett (503)772-8118 Medford.
- 1 thru 19 EXHIBIT: Coos Art Museum presents works from the Coquille Valley Art Association Collection. Mabel Hansen and Oregon Galleries. Coos Art Museum • 235 Anderson Avenue (503)267-3901 Coos Bay.
- 1 thru 26 EXHIBIT: Cook Gallery presents Chris Hawthorne, Hand Blown Glass. Contact Rick Cook for more information. Cook Gallery • 705 Oregon Street (503)332-0045 Port Orford.
- 1 thru 31 WORKSHOPS: Umpqua Valley Arts Association presents Fun in the Sun with the Arts. Classes and workshops including dance, music, movement, writing, painting, cartooning, and mime will be offered. Call for information. Umpqua Valley Art Association P.O. Box 1105 (503)672-2532 Roseburg.
- 1 thru August 3 THEATER: Actors' Theatre presents Mark Twain's *The Adventures of Tom Sawyer*. Showtimes: Thurs., Fri., Sat., and Mon. at 7:30pm, and Sundays at 2pm. Tickets available at Tree House Books, Quality Paperbacks and Larson's Superstores.

Program Underwriters

Contact Paul Westhelle or Art Knoles (503) 552-6301
In Coos County contact Tina Hutchinson (503) 756-1358



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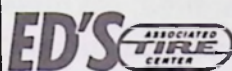
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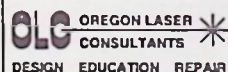
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Oregon Cabaret Theatre • 241 Hargadine St.
(503)488-2902 Ashland.

1 thru October FESTIVAL: Ashland's Marketplace presents Open Air Arts and Crafts by local artists behind the Plaza along the creek. Music is featured at various times by local musicians.
Ashland's Marketplace • Creekside of Plaza
(503)488-2596 Ashland.

1 thru October THEATER: Oregon Shakespeare Festival 1992 Season.
Presentations in the Angus Bowmer Theatre:
thru 11/1 • William Shakespeare's *All's Well That Ends Well*

thru 9/13 • Lillian Hellman's *Toys in the Attic*

thru 11/1 • John Millington Synge's *The Playboy of the Western World*

thru 10/31 • David Hirson's *La Bete*

thru 10/31 • Lillian Garrett's *The Ladies of the Camellias*

Presentations in the Elizabethan Theatre:
thru 10/11 • William Shakespeare's *Othello*
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thru 10/10 • William Shakespeare's *As You Like It*

Presentations at the Black Swan:
thru 7/4 • Edward Bond's *Restoration*
thru 11/1 • Max Frisch's *The Firebugs*
thru 10/31 • Romulus Linney's *Heathen Valley*

For more information and free brochure:
Oregon Shakespeare Festival
P.O.Box 158, Ashland, OR 97520
(503)482-4331 Ashland.

6 thru 10 WORKSHOP: Division of Continuing Education at So. Oregon State College presents Writers' At Work Rogue Valley Writers' Conference. Undergraduate and Graduate Credit available. Contact Celeste Stevens for more information.
So. Oregon State College • Siskiyou Blvd.
(503)552-6331 Ashland.

7 thru 16 WORKSHOPS: The Rogue Gallery presents Watermedia Printmaking taught by Lucy Warnick for children ages 6-10 and Multi-Media Printmaking for ages 10-15. Call for days, time, and fees. Six sessions, 2 weeks.
Rogue Gallery • 40 South Bartlett
(503)772-8118 Medford.

9 thru 18 THEATER: Musical saga of the Wild West *Annie Get Your Gun* is presented by The Ross Ragland Theater. Call for ticket information.
Ross Ragland Theater • 218 North 7th Street
(503)884-LIVE Klamath Falls.

9 thru September THEATER: The Gold Beach Chamber of Commerce presents Gold Beach Summer Theatre. Entering its eighth season,

the performances include light drama for young and old. Call for information.
Gold Beach Chamber of Commerce
1225 South Ellensburg
(800)525-2334

Gold Beach.

- 10 thru 25 THEATER: Rogue Music Theatre presents Rodgers and Hammerstein's *Oklahoma!* Barbecue before shows on opening weekend, July 10-12, \$7.95 adults, \$3.95 children.

Rogue Music Theater
(503)479-2559

Grants Pass.

- 13 thru August 1 THEATER: The Ross Ragland Theater sponsors Klamath Youth Theatre, a three week theater academy for children 8-16. The program is directed by Paul Warshauer with the assistance of guest instructors and includes basic theatrical and performance training. Call for more information.

Ross Ragland Theater • 218 North 7th Street
(503)884-LIVE Klamath Falls.

- 15 thru 16 LECTURE: The Jackson County Library System sponsors a visit by Avi, author of more than two dozen books for young people. Call Director, Ronnie Lee Budge for time and location.

Jackson County Library System
413 West Main Street
(503)776-7280

Medford.

- 16 thru August 15 EXHIBIT: The Umpqua Valley Arts Association presents paintings in oil by Andria Feld and watercolor by Darlene Diehl. Call for information.

Umpqua Valley Arts Association
P.O. Box 1105

Roseburg.

- 17 thru August 1 EXHIBIT: The Rogue Gallery presents the Mona Lisa: Collected Images. Children and adults are invited to participate in this Open Mail Art Show.

- 18 FESTIVAL: Ross Ragland Round-Up of Arts and Crafts at Veterans' Park is sponsored by Ross Ragland Theater. The day long event will feature arts, crafts, food, children's activities and entertainment. 10am-5pm. Call for registration and information.

Ross Ragland Theater • 218 North 7th Street
(503)884-LIVE Klamath Falls.

- 23 thru 27 WORKSHOP: Pacific Dance Spectrum presents its Coastal Dance Retreat. A four-day dance instruction program for students with intermediate to advanced skill levels, ages 12 to adult, who seek fulfillment of their personal dance education goals. Master teachers will instruct. For registration, tuition fees, general information, and assistance for out-of-town students seeking housing call.



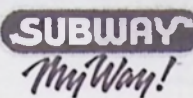
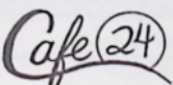
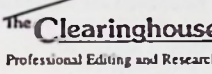

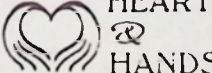
Pacific Dance Spectrum • 201 Central Ave.
(503)269-7163


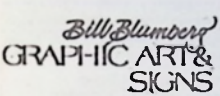
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- 31 thru August 2 FESTIVAL: The Britt 1992 Classical Festival presents the Britt Orchestra with James DePreist, Music Director and Conductor with selections from Barton, Mendelssohn, and Dvorak. Call for ticket information.

Britt Festivals • P.O.Box 1500
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Join Us!

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Singing the Blues

Continued from page 15

we're expecting a record turnout." In the past, audiences members have come from as far away as Eugene and beyond.

"Last year, Jefferson Public Radio helped us get the word out to their listeners. Most of the blues fans in Southern Oregon and Northern California listen to the Blues Show, and Peter Gaulke was a great supporter of the 1991 Festival."

In two years, the Festival has grown considerably, both in size of its audience and in the renown of the artists it draws. Past performers have included Mark Naftalin, an original member of the Paul Butterfield Blues Band; Luther Tucker, one of the foremost exponents of modern Chicago blues guitar; Curtis Salgado & The Stiletos, the hottest blue band in Portland; slide guitar virtuoso Ron Thompson; blues legend Joe Louis Walker; The Blubinos, a popular blues-rock trio; and Smokehouse, a rhythm and blues band anchored by Myrtle Brown's soulful singing.

Although the 1992 line-up is not yet complete at press time, Borovansky plans a mix of old favorites and hot new bands. "I'd like to bring back Roy Rogers & the Delta Rhythm Kings, who were here for the First Jackson County Fair Blues Festival," he notes. Rogers is one of the world's premier slide guitarists and a long-time member of John Lee Hooker's Grammy-award winning "Healer" album.

Other artists being considered include Lowe R. Fulson, Arbess Williams, Johnny Heartsman, the Back Porch Blues Band, and the Rhythm Kings, an Ashland-based band.

The 3rd Annual Jackson County Fair Blues Festival will be held Sunday, July 26, at the Fairgrounds in Central Point. Music begins at 3:00pm and continues through the closing of the Fair, at 8:00pm. Jefferson Public Radio blues host, Peter Gaulke, will emcee the event.

Admission to the Festival is free with paid admission to the Jackson County Fair. The Fair runs Tuesday, July 21, through Sunday, July 26. Admission is \$5.00 for adults, \$2.00 for seniors and students aged 6 through 13. Children under 6 are free.

ArtCycle

Continued from page 9

Cyclists will pedal for pledges, which the Arts Council will collect and apportion to the schools. Several schools that hope to arrange artist residencies have already "adopted" cyclists who will pedal either of two routes that originate in downtown Medford. One loop, approximately 36 miles, will go to Eagle Point, Sams Valley and back. A shorter, flatter 15 mile ride will loop from Foothill to Table Rock Road.

During the 1991-92 school year, the Arts Council arranged 24 weeks of artist residencies for twelve schools in Jackson and Josephine counties, reaching over 3,200 students.







Mary Orton, a teacher at Evergreen Elementary in Cave Junction, recalls that her school's residency with dancer Charles Hubbard became one of the most significant events in the school year. "As the teacher representative for PTA, I really went out on a limb recommending this workshop to our principal. Many faculty members were skeptical. But when Charles arrived and the action started, we were all swept away by the fun and excitement. Teachers and students alike learned many things about movement, cooperation, and themselves. It was a delightful and inspiring two weeks."

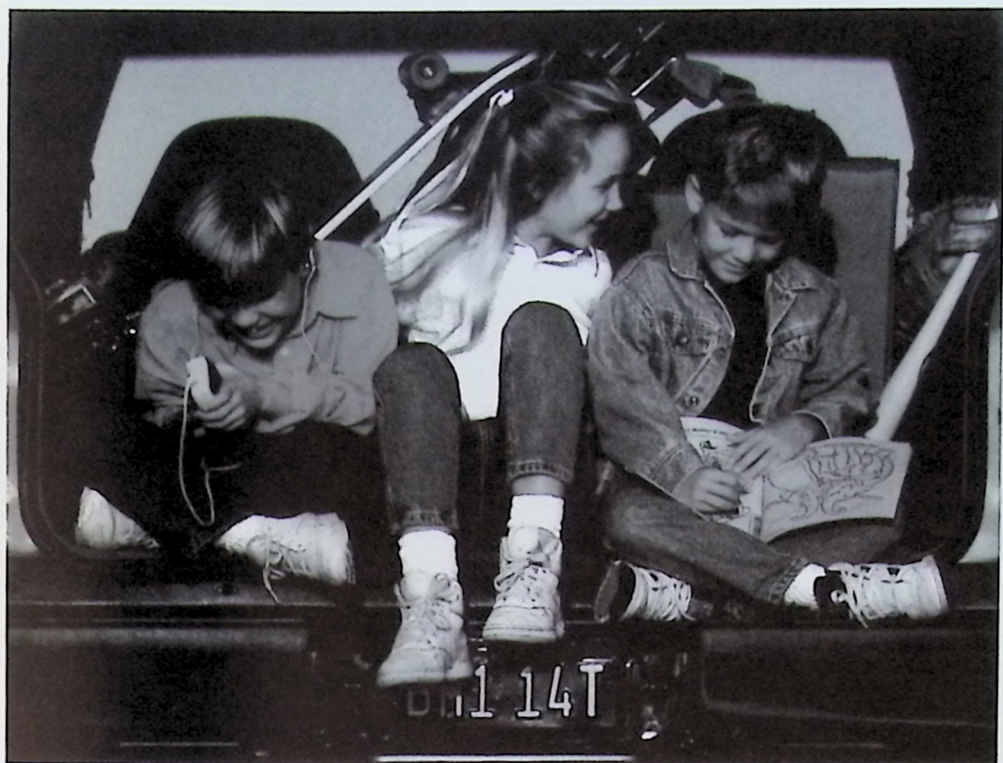
Friendly said the program's increasing popularity this year forced the Arts Council to turn down schools for the first time ever. Some of those schools have already recruited cyclists to ride in ArtCycle. "Three schools which have never been able to afford a residency are eager to raise money for next year," she said.

Students and parents gathered pledges on a per mile-basis for their adopted cyclists during May. The Arts Council will collect the pledges after ArtCycle and maintain an account for each school's artist residency.

"Anybody who wants to pedal for the arts can still sign on," said Friendly. "Information and registration forms are at local cycle shops across the Rogue Valley. Anybody who just wants to come along for the ride can register—the cost is \$12. But we're encouraging cyclists to collect pledges to help promote arts education in the schools."

Registration information is also available from the Arts Council at 779-2820.

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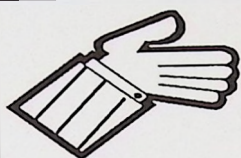
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